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AND

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THE MUSICAL TIMES, And Singing Class Circular.

OCTOBER 1st, 1849.

THE AUTUMN FESTIVALS OF 1849.

SCARCELY had the last note of music subsided in London, before the art was again in a state of the highest activity in the Provinces. Liverpool led the way under memorable circumstances in the musical annals of the place—combining, with an interesting selection of choral music, the inauguration of its new Music Hall. This capacious and elegant edifice, which has well stood the test of a first trial, and been commemorated by Grisi as the finest singing-room in Europe, promises to be the means not only of enlivening and stimulating the musical spirit of Liverpool, but of giving an impulse to the art throughout England. Railroads are changing the face of things; and it will be difficult even for London to retain its musical pre-eminence, now that the facility of transit commands the assistance of every talent that may be required.

There was only one point incident to the novelty of the occasion and the management, which it is to be hoped may hereafter be arranged in a manner more suitable to the means of all classes of the friends of music—and that is, the regulation of the prices of admission. That the Philharmonic Society had rated the admission too high was certainly the cause that the first aspect of the Hall did not correspond with the general appearance of bustle and excitement throughout the country. However, it must soon appear to the enlightened patrons of the art in Liverpool, that, expenses once covered, the pleasures of music should be diffused as much as possible by the moderate price of concert tickets.

The morning performances consisted of *Elijah*, the *Messiah*, Mendelssohn's *Lauda Sion*, and Rossini's *Stabat Mater*. This selection of pieces introduced the principal artists of the Royal Italian Opera, aided by Lablache; and the chorus, comprising upwards of two hundred voices, was admirably effective. Benedict introduced a *Fest-overture*, and Mr. Macfarren a *Scena*: these were the novelties in composition. Ernst and Hallé played solos on the violin and pianoforte, and the concerts went off brilliantly, though not without a diversity of amusing accidents—among which we must number the loss of the most brilliant variation of "*Tu Vedrai*," through the snapping of Ernst's first string, and of a whole concerto of M. Hallé, through the defective pitch of the pianoforte, which could not be brought up to that of the orchestra.

We congratulate the amateurs of music, in

Liverpool, that they have now a place of their own specially devoted to the objects of the art, and we shall look forward with interest to see the fruits of this advantage in a diversity of spirited undertakings. We could wish to see every great town in England in possession of its own concert-room or music-hall, at which the meetings might prove a nucleus of taste and cultivation to the surrounding districts. Nor, if we are to judge of the extent of choral practice from the demand for cheap musical publications, is that time, perhaps, far distant.

The Birmingham Festival commenced this year for the first time under the auspices of Mr. Costa, who, by the transport of the entire orchestra and chorus of the Royal Italian Opera, found himself strongly supported by the presence of his well-exercised and disciplined troops. The orchestra was unusually powerful and fine. Many alterations have been made in the erection hitherto occupied by the musicians; among whom the organists instead of sitting at a long movement from their instrument, which made it almost intractable by human strength, have been placed in a closer and more convenient position. All these alterations, however, though they have entailed much expense, have answered their object, and are found to be the result of experience and correct judgment.

As at Liverpool, the musical performances at Birmingham commenced with Mendelssohn's *Elijah*. This having been the great novelty of the last Festival, to which the Directors themselves encouraged Mendelssohn, Birmingham still looks on that work with eyes of paternal interest. The most piquant novelty in the performance was Mario's execution of "Then shall the righteous shine forth as the sun," which he rendered in an exquisite manner. Madame Castellan and Pischek sustained the parts filled at Liverpool by Viardot Garcia and Herr Formes. The hall was but moderately filled on the first morning, but the attendance increased as the music proceeded. The great triumph of the Festival was the *Messiah*, which was given in the presence of an immense concourse of hearers on Thursday morning.

How differently is the *Messiah* now performed—how much is it improved from the work which the Composer left! Repeated trials and study, together with the love and regard of the public, have so given that work its true shape and dimensions, that it is heard from the beginning to the end without an instant of fatigue. And yet it is a question whether the profoundly pathetic second part of the air "He was despised," or the chorus "Break forth with joy," should be uniformly omitted, these being compositions in every respect worthy of the author. As it regards the airs which Handel has written in two or three forms,

the best selection is undoubtedly that to which custom has given sanction; but, probably, additional interest might be conferred on this divine oratorio by the occasional restoration of the parts to which we have referred.

There is and there can be no interest in sacred music comparable to that which the English take in the *Messiah* of Handel. It is curious and suggestive to see how every successive year the country is raised in all quarters at the first announcement of this old work. A continually progressive interest invests it; the countryman in holiday suit makes his way to the performance with equal satisfaction to the magnate in his coach and four. It is plain, that while one class of amateurs are longing for novelty or things unheard before, an infinitely larger class are delighted with that which they know by heart, and precisely in that ratio. If this opens no very encouraging view to living composers, it assures the solid and progressive advancement to fame of the works of Handel.

The *Athalie* of Mendelssohn went off rather heavily, notwithstanding the great predilection manifested at Birmingham for the compositions of this author. There is, perhaps, in the choruses which Mendelssohn has put to the Greek drama a degree of stiffness in the melody which is not characteristic of his sacred compositions. Symphonies by the same composer were given at the evening concerts, at which Madlle. Sontag was the star. The wonders of her execution, however, yielded to the charm of her classical style in singing Haydn's air "With verdure clad." It was one of the rarest *solo* exhibitions of the Festival. At one of the morning performances Pischek and Machin sang the famous duet of *Israel in Egypt*, "The Lord is a man of war," in which they raved against one another in a contest of the lungs, which decided itself in favor of the German. Nevertheless, Herr Pischek seemed to prevail rather by noise than by tone. The organ, successively taken by Mr. Sims, of Coventry, Mr. Stimpson, of Birmingham, Mr. E. Chipp, of London, and Dr. Wesley, filled up the intervals of the performances. The results of this Festival have proved highly satisfactory; and Costa's able direction has received due acknowledgment.

The Hereford Musical Festival derives an interest from its long association with the meetings of the three choirs. These cathedral festivals in the heart of England have been the means of maintaining a great attachment to the ecclesiastical school of our country through the grand performance of works but too likely to be neglected in ordinary festivals. The *Dettingen Te Deum*, now so rarely heard, was incorporated in the first full cathedral morning service. This delightful work, composed by its author with an express

view to a cathedral performance, never raises such majestic associations as when heard within those antique and sacred walls. It is a pleasure long since denied to us in London to hear the grand and ponderous march of the orchestra and voices within a cathedral, where the trumpet tones of Handel's accompaniment, so conspicuous in the *Te Deum*, derive a peculiar brilliancy and clearness from the building itself. The violins—the organ—every instrument, in fact, seems endowed with new and sonorous powers when heard in a cathedral. This it is, aided by the ever-present association of time-honored observance and gentle antiquity, which conveys to the auditor in a cathedral a peculiar charm. *Elijah* was again given, together with Spohr's *Calvary*, and the *Messiah* of Handel. The stock pieces in the Festivals are for the most part the same. What will they be a hundred years hence? an interesting enquiry. The *Messiah* will not only keep its ground—but, as we plainly see, *must* advance: the works of modern German art are, however, liable to be displaced.

English singers supported the evening concerts at Hereford—Madame Castellan being the sole exception. Good overtures, symphonies, and instrumental pieces formed a prominent feature in the performances, and the novelties introduced in the selections exhibited good taste, being confined to works of merit rarely heard. Among this number we must reckon Rossini's *Zelmira*.

Mr. Townshend Smith, Organist of Hereford Cathedral, officiated as Conductor.

HOW ARE THE PSALMS TO BE USED IN PUBLIC WORSHIP?

The use of song in the worship of God is a thing so reasonable in itself, that we should waste time if we attempted to prove it, either from Scripture or by a statement of its power to inflame the devout imagination, to quicken luke-warm devotion, and to bear up the soul to heaven. It is as much one of the instincts of our nature as the belief in a Supreme, invisible Being itself. Some have held that our first parents in the blissful glades of Paradise, whether they held communion with their Almighty Maker, or with each other, conversed only in melody, and that our ordinary mode of speech, like our liability to sin, disease, and death, is a badge of our fallen state. Certain it is, that whenever man has attempted to renew his broken relations with the Deity, let it be in the most corrupted form soever, he has invariably done it with singing. Of what importance the Church, when Levitical, considered vocal and instrumental music, almost every page of the Bible will show; and of the Church, when it should be Christian, the prophecy ever ran, "Joy and gladness shall be found therein, thanksgiving, and the voice of melody." And the fact has justified the prediction. The Church has always considered her services, not merely prayer mixed with song, but a song. Nor is there a heresy which has not, as its first step on completing its schism from the Body of Christ, compiled or adopted a book of hymns. There is not a cobbler or coalheaver that under the delusion that he has received a "call," gathers a congregation of hearers in his little conventicle, but selects a number of metrical effusions for his followers to bawl as a

HAYDN.

No, my Shepherd's hand divine.

W. SHORE.

[London: J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.]

Allegretto.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
Sve. lower.

BASS.

ACCOMP.

mf Lo! my shep - herd's hand di - vine, Want shall ne - ver -

mf Lo! my shep - herd's hand di - vine, . . . Want shall ne - ver -

mf Lo! my shep - herd's hand di - vine, Want shall ne - ver - more be

Allegretto.

mf Want shall ne - ver - more be mine, shall

mf Want shall ne - ver - more be mine, shall

more be mine, want shall ne - ver - more be mine, want shall ne - ver -

more be mine, want shall ne - ver - more be mine, want shall ne - ver -

mine, want shall ne - ver - more be mine, want shall ne - ver -

ne-ver-more be mine. In a pas - ture fair and large He shall feed, shall

ne-ver-more be mine. In a pas - ture fair and large He shall feed, shall

more . . be mine. In a pas - ture fair and large

more . . be mine.

- more . . be mine. He shall feed, . . shall . .

p

LO! MY SHEPHERD'S HAND DIVINE.

feed his hap - py charge; He shall
 feed his hap - py charge; He shall
 When I faint with sum - mer heat, He shall
 When I faint with sum - mer heat, He shall
 feed his hap - py charge; When I faint with sum - mer heat, He shall lead, shall

cres.
 lead, he shall lead my wea - ry feet To the streams that still
 lead, he shall lead, shall lead my wea - ry feet To the streams that
 lead, he shall lead my wea - ry feet . . . To the streams
 lead, he shall lead my wea - ry feet To the streams . . . that
 lead, he shall lead my wea - ry feet To the streams . . .

pp and slow, . . . still and slow, . . . Through the ver - dant mea - dows
 still and slow, still . . . and slow, Through the ver - dant, ver - dant mea - dows
 still and slow, *pp* Through the ver - dant mea - dows
 still and slow, to the streams that still and slow, . . . mea - dows
 to the streams that still and slow, . . . Through the ver - dant mea - dows
pp *cres.* *8vi.*

LO! MY SHEPHERD'S HAND DIVINE.

flow, *mf* To the streams that through the ver - dant mea - dows flow, . . . To the *dim.* *p*
 flow, *mf* To the streams that through the ver - dant mea - dows flow, . . . To the *dim.*
 flow, *mf* To the streams that through the ver - dant mea - dows flow, To the streams *dim.*
 flow, *mf* To the streams that through the ver - dant meadows flow, To the streams *dim.*
 flow, *mf* To the streams that through the ver - dant mea - dows flow, . . . To the *dim.*
 8va. *mf* *p* *dim.* *p*

streams . . that still and slow, Thro' the ver - dant mea - dows flow, thro' the verdant meadows *pp* *cres.* *mf*
 streams that still and slow, . Thro' the ver - dant, ver - dant mea - dows *pp* *cres.* *mf*
 that still and slow, Thro' the ver - dant, ver - dant mea - dows *pp* *cres.* *mf*
 that still and slow, Thro' the ver - dant mea - dows *pp* *cres.* *mf*
 streams . . that still and slow, Thro' the ver - dant mea - dows flow, thro' the mea - dows *pp* *cres.* *mf*

flow; When I faint with sum - mer's heat, He shall lead my wea - ry feet, When I faint with *p*
 flow; When I faint with sum - mer's heat, He shall lead my wea - ry feet, When I faint with *p*
 flow; When I faint with sum - mer's heat, He shall lead my wea - ry feet, When I faint with *p*
 flow; When I faint with sum - mer's heat, He shall lead my wea - ry feet, When I faint with *p*
 flow; When I faint with sum - mer's heat, He shall lead my wea - ry feet, When I faint with *p*

LO! MY SHEPHERD'S HAND DIVINE.

He shall lead my wea - ry feet, . . . To the streams, . . . To the streams,
 He shall lead my wea - ry feet, To the streams, the streams, to the streams, the
 sum-mer's heat, He shall lead my wea - ry feet, To the streams, . . . to the streams,
 sum-mer's heat, He shall lead my wea - ry feet, To the streams, to the streams,
 sum-mer's heat, He shall lead my wea - ry feet, To the streams, . . . to the streams,

cres.

streams . . . that still and slow, Through the ver - dant mea - dows,
 streams . . . that still and slow, Through the ver - dant mea - dows,
 the streams that still and slow, Through the ver - dant mea - dows,
 To the streams that still and slow, Through the ver - dant mea - dows,
 . . . To the streams that still and slow, Through the . . . ver - dant mea - dows

mf

flow, . . . to the streams, to the streams, . . . to the streams, . . . that still and
 flow, . . . to the streams, that still and slow, that still and
 flow, To the streams, to the streams, that still and slow, that still and
 flow, To the streams, to the streams, to the streams, to the streams, that still and
 flow, . . . to the streams, . . . to the streams, that still and

p

LO! MY SHEPHERD'S HAND DIVINE.

mf slow, Through the ver - dant mea - dows flow, To the
mf slow, Through the ver - dant mea - dows flow, To the
mf slow, Through the ver - dant mea - dows flow,
mf slow, Through the ver - dant mea - dows flow,
mf slow, Through the ver - dant mea - dows flow,
mf slow, Through the ver - dant mea - dows flow,

mf streams that still, that still, still and slow, To the streams that
pp streams that still, that still and slow, To the streams that
mf To the streams that still, that still and slow, To the streams that
mf To the streams that still and slow, To the streams that
pp still and slow, To the streams that
mf

through the ver - dant mea - dows flow, thro' the verdant mea-dows flow.
 through the ver - dant mea - dows flow, thro' the ver-dant mea-dows flow.
 through the ver - dant mea - dows flow, thro' the ver-dant mea-dows flow.
 through the ver - dant mea - dows flow, thro' the ver-dant mea-dows flow.
 through the ver - dant mea - dows flow, thro' the ver-dant mea-dows flow.

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prelude or wind-up to his "holding forth." It has been said that the first is the only article of the creed which has never been disputed; and we may add, that there has been in like manner only one form or ceremony in religious worship to which all sects have unanimously consented, viz., that of singing hymns. No branch of the Church has made more liberal provision for her children in this respect than our own. As we have just said, she calls her whole morning and evening prayer "matins," and "even-song." Read her rubrics and you will find that her litanies, creeds, versicles, and responses are all to be "sung," whenever the congregation is able, and "said," only where it is not. Leaving these out of the question, she has ordered five canticles and a thirtieth part of the whole book of Psalms to be chanted every day. Now a Psalm means a "thing sung."

A Psalm read is an absurdity and a contradiction in terms. Would any clergyman in his senses propose to read one line of Tate and Brady's Psalms, his clerk responding with the next? Yet what is there more ridiculous in this than in so saying the Psalms of David?

The point, then, being conceded that the Psalms ought to be sung, the question arises, how is that to be done? We unhesitatingly answer, to the ancient church melodies. These are composed in eight modes, and are called Gregorian, from their having been compiled about A.D. 600, by Gregory the Great, to whom we are indebted for our religion, as well as for our ecclesiastical music. Gregory, however, merely collected, arranged, and improved Chants which had been traditional for centuries; and there is really nothing so very extravagant in the opinion that they were derived from the Temple worship, and had thus been sung by the Royal Psalmist himself, by the long line of Israelitish Kings and Prophets, and by Christ and his Apostles, as well as by all the saints, martyrs, and confessors that have illustrated the pages of the Church's history.

These tunes were used in the English Church from the first introduction of Christianity among our Saxon forefathers to the era of the Reformation, and were then retained as being Godly and edifying, and a genuine part of our Catholic inheritance, when other things, not deemed profitable to the Church, were rescinded. These were to go on as before; and they did go on till the end of the 17th century, when the seeds of anti-Church feeling and practice, which had borne so fatal a crop in the Great Rebellion, and had left their baleful sheddings to spring up again with the good wheat sown after the Restoration; when all that was Church-like and of ancient use came to be looked upon with other eyes than those of dutiful and admiring sons of the Holy Catholic Church; then when catholic architecture, and catholic feeling, and catholic truth were well nigh a dead letter among the mass of our countrymen, then were these ancient melodies ousted from our Cathedrals and other Churches, to make way for secular airs more suited to the corrupt and unholy tastes of unchurch-like churchmen.

What we know of the history of these tones, to say nothing of what we may conjecture of them, should be quite enough to make us treat them very reverentially; but resting only on their own merits—their incomparable sweetness, majesty, gravity, and appropriateness, place them beyond the reach of competition and imitation. The greatest musicians of modern times have felt and acknowledged the inferiority of their finest conceptions to the simple grandeur and pathos of Church song. If it sounds strange at first to ears habituated to secular music, it never wearies. "Decies," or rather "Millies repetita placebit;" and when the taste has once been formed for it, the effete and paltry prettiness of Anglican chants will produce no emotion but that of nausea.—See *Nottingham Journal* for Sept. 7, 1849.

TO CORRESPONDENTS.

In the passage in Judas Maccabæus, referred to by A. C. D., the accent objected to, if too strong, must be the fault of the singers. The words, "Disdainful we'll rush on the foe," have been set by Handel without any peculiar accent; and the word in roman our correspondent will observe falls on the weak part of the bar. Some emphasis is natural in delivering the passage, but not at the precise spot indicated by our correspondent.

An Amateur. *We cannot at present say when we shall continue the Vocal Rudiments.*

Brief Chronicle of the last Month.

LONDON AMATEUR OPERATIC SOCIETY.—The second concert took place at Crosby Hall, on Wednesday evening, the selection being from *Norma*. The principals were Miss M. E. Mears, as Norma; Mrs. John Roe, Adalgisa; Mr. E. Day, Pollio; Mr. T. Trotter, Flavius; and Mr. Hancock, Oroveso. The singing, if not first-rate, was good; and there is no doubt that good must ultimately follow from thus rehearsing dramatic music in public. A miscellaneous concert was provided as an after-treat, in which there was nothing new nor great to notice. The Society holds its regular meetings, one evening a week, at Mitchell's Concert Rooms, Pentonville, for the practice of operatic and concerted music. At the second concert, on Wednesday, Mr. John Roe presided at the pianoforte, and Mr. W. Winn officiated as conductor.—*Musical World*.

STROUD.—The Choral Class in this town gave their first concert on the 29th ultimo (assisted by several amateur instrumental performers), under the able leadership of Mr. James Chew. The pieces which composed the programme (which for the most were selected from the *The Musical Times*), were sung with admirable precision and effect, before a large and highly delighted audience. The Class have resumed their weekly practice with increased vigour, under the superintendence of their much esteemed tutor, Mr. Chew, to whom great credit is awarded, both by the gentry and inhabitants of the town and neighbourhood, for his exertions in directing the musical amusements of the town.

BRISTOL.—The Classical Harmonists' Society gave Mendelssohn's *Elijah* here on the 17th ultimo, and on the next evening performed the same work at the Assembly Rooms, BATH. The principal parts were sustained by Herr Formes, Mr. Lockey, Mr. Cross, Mr. Collins, Mr. Driver, Miss Birch, Miss Dolby, Mrs. P. J. Smith, and Miss Taylor.

SALVATOR ROSA'S HARPSICHOORD.—Salvator Rosa's confidence in his powers was as frankly confessed as it was justified by success. Happening one day to be found by a friend in Florence in the act of modulating on a very indifferent old harpsichord, he was asked how he could keep such an instrument in his house? "Why," said his friend, "it's not worth a scudo." "I will lay you what you please," said Salvator, "that it shall be worth a thousand before you see it again." A bet was made, and Rosa immediately painted a landscape with figures on the lid, which was not only sold for a thousand scudi, but was esteemed a *capo d'opera*. On one end of the harpsichord he also painted a skull and music books. Both the pictures were exhibited in the year 1823, at the British Institution.

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1	<i>Thus saith the Lord</i> (Handel)	Recit B. 1 0		<i>Straight opening her fertile womb</i> (Haydn)	Recit B. 1 0
	<i>But who may abide</i> (Handel)	Air B. 1 0		<i>Now Heaven in fullest glory shone</i> (Haydn)	Air B. 1 0
2	<i>Thy rebuke hath broken his heart</i> (Handel)	Recit T. 0 6	42	<i>And God said, let the waters</i> (Haydn)	Recit s. 1 0
	<i>Behold, and see</i> (Handel)	Air s. 0 6		<i>On mighty pens</i> (Haydn)	Air s. 1 0
3	<i>He was cut off</i> (Handel)	Recit s. 0 6	10	<i>Behold a Virgin shall conceive</i> (Handel)	Recit A. 0 9
	<i>But thou did'st not leave</i> (Handel)	Air s. 0 6		<i>O Thou that tellest good tidings</i> (Handel)	Air A. 0 9
4	<i>Comfort ye my people</i> (Handel)	Recit T. 0 9	11	<i>Rejoice greatly</i> (Handel)	Air s. 0 9
	<i>Ev'ry valley</i> (Handel)	Air T. 0 9	43	<i>And God said, let the waters</i> (Haydn)	Recit B. 1 0
5	<i>Then shall the eyes of the blind</i> (Handel)	Recit s. 0 6		<i>Rolling in foaming billows</i> (Haydn)	Air B. 1 0
	<i>He shall feed his flock</i> (Handel)	Air s. 0 6	12	<i>For behold darkness</i> (Handel)	Recit B. 0 6
6	<i>He was despised</i> (Handel)	Air A. 0 6		<i>The people that walked in darkness</i> (Handel)	Air B. 0 6
7	<i>How beautiful are the feet</i> (Handel)	Air s. 0 9	13	<i>The Recitatives, There were shepherds, &c.</i>	(Handel) Recit s. 0 6
	<i>Their sound is gone out</i> (Handel) Chorus s.A.T.B.	Air s. 0 6	14	<i>Thou art gone up on high</i> (Handel)	Air B. 0 6
8	<i>I know that my Redeemer liveth</i> (Handel)	Air s. 0 9	15	<i>He that dwelleth in heaven</i> (Handel)	Recit T. 0 6
9	<i>If God is for us</i> (Handel)	Air s. 0 6		<i>Thou shalt break them</i> (Handel)	Air T. 0 6
39	<i>And God said, let there be lights</i> (Haydn)	Recit T. 0 6	16	<i>Behold I tell you a mystery</i> (Handel)	Recit B. 0 9
	<i>In splendour bright</i> (Haydn)	Recit T. 0 9		<i>The trumpet shall sound</i> (Handel)	Air B. 0 9
36	<i>And God created man</i> (Haydn)	Recit T. 0 9	17	<i>Why do the nations</i> (Handel)	Air B. 0 9
	<i>In native worth and honour clad</i> (Haydn)	Air T. 1 3	44	<i>And God said, let the earth</i> (Haydn)	Recit s. 0 9
40	<i>Now vanish before the holy beams</i> (Haydn)	Air T. 1 3		<i>With verdure clad</i> (Haydn)	Air s. 0 9
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	<i>And God saw the light</i> (Haydn)	Recit T. 0 9	53	<i>On Thee each living soul awaits</i>	(Haydn) Trio s.T.B. 1 0
47	<i>And God saw everything that he had made.</i>	Recit B. 0 9	20	<i>Surely he hath borne our griefs</i>	(Handel) Chorus s.A.T.B. 1 0
	<i>Achieved is the glorious work</i> (Haydn) 1st Chorus	1 0	34	<i>Since by man came death</i> (Handel)	Quartet & Chorus 0 6
48	<i>Achieved is the glorious work</i> (Haydn) 2nd Chorus	1 0	57	<i>O happy pair</i> (Haydn)	Recit T. 1 6
23	<i>Behold the Lamb of God</i> (Handel) Chorus s.A.T.B.	0 6		<i>Sing the Lord, ye voices all</i> (Haydn)	Chorus 1 0
49	<i>In rosy mantles</i> (Haydn)	Intro. & Recit 3 6	54	<i>The marv'ous works</i> (Haydn)	Air s. & Chorus 1 0
	<i>By thee with bliss</i> (Haydn)	Duet s.B. & Chorus 3 6	55	<i>The Heavens are telling</i> (Haydn)	Chorus 1 6
40	<i>Now vanish before the holy beams</i> (Haydn)	Air T. 1 3	56	<i>The Lord is great</i> (Haydn)	Trio & Chorus 1 0
	<i>Despairing, cursing rage</i> (Haydn)	Chorus 1 3	35	<i>The Lord gave the word</i> (Handel) Chorus s.A.T.B.	0 6
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